

MTSU Center for Popular Music Improving Storage, Access, and Sustainability of American Vernacular Music Collections

Introduction

This twelve-month project seeks to ameliorate numerous storage challenges that have developed in the Center for Popular Music's archival storage facility in recent years, removing threats to the sustainable preservation of valuable materials and improving the institution's long-term resilience. The CPM seeks funding support for the demolition and removal of an existing mezzanine and staircase on the north side of the Center's archival storage room, the installation of custom-sized compact shelving units along with the necessary carpet and track underlay, and installation of new linear LED lighting.

The robust recent growth rate of the collections has quickly outpaced the Center's available storage space, thus restricting access to these valuable materials and threatening their long-term preservation. The Center is experiencing numerous challenges with the sustainable preservation of various unusual formats because existing shelving was not designed for materials of these shapes and sizes. Moreover, items from the collections are at greater risk of fire, tornado, earthquake, flooding, and other disasters because the existing shelving and mezzanine are not designed to withstand such perils. Of particular importance, removal of the existing mezzanine will allow the current fire suppression system to protect all of the archival materials as it was designed to do.

In addition to facilitating sustainable preservation of the materials, the project will also allow better access for staff and, by extension, patrons. The proposed improvements will provide better air circulation for increased control of environmental conditions, improved lighting and visibility, better organization, faster access to stored materials in response to reference requests, and more processing space in which to prepare new collections for long-term storage and patron use.

Significance of the collections

Established in 1985 as a state Center of Excellence, the Center for Popular Music at Middle Tennessee State University is one of the nation's premier research archives devoted to the full breadth of American vernacular music making, from the eighteenth century to the present. The Center's mission is to promote research and scholarship on American vernacular music, and to foster an understanding of the nation's diverse musical culture and its global reach. To that end, the Center maintains a world-class research archive, operates a Grammy-winning documentary record label (Spring Fed Records), engages in community and educational outreach, and offers a robust series of public programs, conferences, symposia, concerts, and film screenings. Each year the collections are used by thousands of students, scholars, musicians, documentarians, and other patrons from across the country and around the globe.

The Center's collections offer a wide variety of primary research materials across a broad array of vernacular musical genres. Holdings comprise the following: 356 linear feet of manuscript

documents, which include handwritten music, business papers, lyric sheets, personal and professional correspondence, and much more; approximately 280,000 sound recordings in formats ranging from Edison cylinders, to magnetic audio tape, to flat platter discs (78s, 45s, LPs, 16-inch transcription discs, CDs), to unusual formats such as wire recordings and piano rolls; 4,000 video recordings on tape, DVD, and laserdisc; 120,000 individual pieces of sheet music and broadside lyric sheets; more than 10,000 rare books, including one of the most important collections of gospel hymnody in the United States; more than 20,000 photographs; 3,500 performance documents such as posters, playbills, and programs; and nearly 2,700 microform items. The Center also maintains and is currently expanding its digital archive, which includes digitized audio, video, and holographic items as well as born digital materials. The total number of individual items in the Center's collections exceeds one million, and its current insured value is (b) (4) .

The CPM is not the largest popular music archive in the nation, but it is both the largest and the oldest research center devoted to the full range of vernacular music in the United States. The CPM's scope is not bound by genre, as are the missions of the Rock and Roll Hall of Fame in Cleveland, the Country Music Hall of Fame in Nashville, or the Jazz Institute in Rutgers. Although the CPM certainly has strengths in certain regional musics (described in detail below), it is not devoted exclusively to the music of particular region of the country, as is the Southern Folklife Collection at the University of North Carolina. Furthermore, the CPM's collection policy includes all relevant formats for the materials of American musical culture. It is not limited to just sheet music, like the Lester Levy Collection at Johns Hopkins, or to just sound recordings, as is the Bowling Green Sound Archive in Ohio.

A collection of the size, depth, age, and richness of the CPM's naturally had developed a number of significant areas of strength. The circumstances that produced these strengths vary, but generally stem from our location in the mid-South (close to such important musical-historical regions as the Appalachian mountains, the Mississippi Delta, the cultural crossroads of Memphis, and, of course, the commercial music center of Nashville), the legacy of scholars associated with the CPM's history (particularly Charles Wolfe, Paul Wells, and Dale Cockrell), and the generosity of certain donors (such as Jesse Morris, whose massive donation of Western swing research materials turned the CPM into a mecca of research on the subject, or the family of the late Nashville photographer Alan Mayor, whose collection of photographic prints and negatives documenting the Nashville music scene and country music industry for some four decades comes in at 140 linear feet of material).

Other strengths and standout collections housed in the CPM archive include the following: the Brad McCuen Collection documenting the long career of this seminal producer and music executive; the John Hartford Audio Collection, totaling 5,400 manuscript sound recordings made by hit songwriter and newgrass pioneer; the CPM's extensive ragtime collection of sheet music, manuscripts, and rare sound recordings; a significant collection of Confederate musical imprints; the Kenneth Goldstein Collections of American broadsides and songsters; the Marvin Hedrick Audio Collection of manuscript sound recordings of live bluegrass and traditional country music; perhaps the largest collections of shape note hymnody and Southern gospel held by a non-religious institution other than the Library of Congress, totaling thousands of volumes from as early as the late eighteenth century; hundreds of popular music theater orchestrations, many in

manuscript; thousands of nineteenth and early twentieth century music-related photographs of ordinary (and sometimes extraordinary) Americans; significant oral history collections, with particular emphasis on the traditional Anglo- and African-American cultures in the South; and a growing collection of Tejano and other Latino materials, as the CPM continues to devote resources aggressively to expanding its holdings in these areas.

To maintain, process, and catalog such a huge and varied collection, and to make it available to students, scholars, musicians, producers, and other patrons, the Center for Popular Music boasts a full-time staff of eight skilled and qualified professionals, along with several part-time employees, graduate assistants, undergraduate interns, and student workers. The CPM director is a musicologist specializing in American vernacular musics who is also a tenured full professor of music history in the MTSU School of Music, a performing and recording artist, and a record producer and engineer. Under his supervision, the full-time staff includes two archivists (both certified by the Academy of Certified Archivists), a qualified music librarian with an MLS degree, an audio preservation specialist with a background in broadcast media, a front desk library aide with extensive public library experience, and an executive aide who handles budget, schedules, personnel, and other paperwork.

The Center for Popular Music's research collections are used by both visiting and on-campus students (including those in Middle Tennessee State University's renown Recording Industry program), and a wide range of scholars, musicians, and documentarians. During the 2016–2017 fiscal year, approximately 2,500 patrons made use of the Center's materials on-site, including researchers from twenty-one U.S. states and seven foreign countries. Research conducted in the Center for Popular Music leads regularly to published articles and books, completed theses and dissertations, commercial sound recordings, widely distributed documentary films, and a range of educational materials.

The value of such materials properly and sustainably preserved and made accessible to students, teachers, musicians, and scholars is enormous and difficult to summarize. Books making extensive use of the CPM's resources include sizeable portions of the recently released *Oxford Handbook of Country Music* (with contributions from three MTSU scholars), Mike Doubler's new biography of early country star Uncle Dave Macon, Dr. Mike Alleyne's forthcoming Jimi Hendrix encyclopedia, Drew Beisswenger's research guide to North American fiddle music, and Larry Hamberlin's *Tin Pan Opera: Operatic Novelty Songs in the ragtime Era*. Numerous articles, too, have relied on the CPM collections for primary source material, including Felicia Miyakawa's article on the black gospel song, "Sometimes I Feel Like a Motherless Child" and Candace Bailey's recent piece on binder's volumes in the antebellum South (both in the *Journal of the Society for American Music*).

The Center's holdings have also formed the basis for many documentary sound recording releases, including, but not limited to, those on the Center's own Spring Fed Records. Extensive field recordings in the collection, some of them made by former or current CPM staff members, have been especially important, but the CPM's extensive holdings of early commercial sound recordings have also proven useful to reissue producers working in various genres. The Grammy-winning 2007 release, *Recording Black Culture* presents field recordings by the pathbreaking musicologist John Work III of Fisk University. Douglas Harrison's album, *Then Sings My Soul* is

a collection of Southern gospel music that draws on the CPM's collection. Back in the 1990s the CPM collection laid the groundwork for Time-Life's *The Civil War Music Collector's Edition*, a three-CD boxed set of new performances of Civil War music based on the CPM's sheet music holdings.

The Center for Popular Music's collections have also formed the basis for exhibits (both on and off campus), conferences and symposia, teaching institutes, and other types of humanities outreach. In 2011–2012 materials from the CPM were loaned to the National Underground Railroad Freedom Center in Cincinnati for its exhibit, *Music of Resistance*. A recent installation of the Gospel Music Hall of Fame's traveling exhibit to the MTSU main library was enhanced by two cases of CPM materials. The Teaching with Primary Sources program of the Library of Congress presented a summer institute at MTSU in 2010 on "The Impact of the Civil War on the Tennessee Homefront," supported by CPM primary sources and led, in part, by CPM staff. In 2007 the CPM provided materials and expertise for the Smithsonian's Museum on Main Street outreach program designed to "engage small town audiences and bring revitalized attention to underserved rural communities" (museumonmainstreet.org). This partnership was fostered by Humanities Tennessee. The CPM has also used its vast resources to support online exhibits on various themes (mtsu.edu/popmusic/exhibits.php).

Current conditions and preservation challenges

The Center's collections are currently housed in a 3,300 square foot storage room in the Bragg Media and Entertainment building on Middle Tennessee State University's campus in Murfreesboro. The storage room is roughly two stories in height, with its lower half below ground, and is built with windowless cinder block construction. In addition to shelving of various kinds, the storage room includes work space for processing, preservation, cataloging, and various other curatorial tasks. The Center for Popular Music also includes a reading room (with a reference collection) and a suite of offices and workrooms with an audio preservation laboratory.

The CPM collection and its preservation are under the administrative and intellectual control of the CPM director and archivist. Decisions affecting the institution's resilience, and the long-term protection and preservation of the holdings, are made internally based on archival best practices (as determined by the Society of American Archivists and the Academy of Certified Archivists), and are implemented within the practical limitations of the space, the building at large, and the CPM operating budget. Although it is a unit of the College of Media and Entertainment, the CPM's budget is independent of the college's and remains under the control of the CPM director.

Center staff maintain a complete disaster readiness plan, which is reviewed and updated regularly under the supervision of Archivist Rachel Morris. The storage room environment is maintained by the Bragg building's main system; the CPM does not enjoy its own HVAC system, although we have not identified significant problems with this situation. Temperature and humidity in the storage room (and separately in the reading room, as well) are checked and recorded twice daily. Any deviation from acceptable ranges is reported immediately to the campus maintenance staff, which responds promptly. The room's fire suppression system is a dry pipe system suspended from the ceiling, running perpendicular to the existing shelving. The

south side of the storage room features compact shelving, installed in 2010. These are seismically sound, installed on specially designed bases, an important precaution given our location in a high-risk area along the New Madrid fault line.

The north side of the room is the area of proposed improvement with the current project, and currently suffers from a number of sustainability challenges. It is currently configured as a mezzanine with a side staircase, with a variety of stationary shelving both above and below the mezzanine. The current configuration does not allow the fire suppression to penetrate large collections of materials stored underneath the mezzanine. These at-risk materials currently include sheet music, binders' volumes, Confederate imprints, VHS and DVD videos, CD sound recordings, and 45 rpm disc sound recordings. The current mezzanine configuration does not allow for adequate air flow and ventilation, and the mezzanine and stationary shelving units would not withstand any significant seismic activity. There are also currently boxes stored on the floor under the mezzanine, which puts these items at increased risk for flood or other damage, inhibits staff access to the materials and those on adjacent shelves, and does not allow disabled access in compliance with ADA guidelines.

History of the Project

The growth rate of the Center for Popular Music's collection has increased dramatically since 2010, when compact shelving was installed on the south side of the archival storage room. This dramatic change can be attributed to the CPM's increased prominence, leading to more donations, and a sharply more aggressive collection initiative. The CPM has received numerous large donations over the last seven years. These include, but are not limited to, the Jesse Morris Collection of Western Swing materials (49 linear feet of manuscript materials, video recordings, and sound recordings), the Charlie Walker Collection (40 linear feet of manuscript materials), the Lance Leroy Collection (12.5 linear feet of manuscript materials), the Paul Riseman Collection of American sheet music (totaling more than 15,000 pieces), the John Hartford Audio Collection (5,400 audio tapes), the Johnny Maddox Collection (8,000 78-rpm discs, with at least that many more to come), the Leland Walker-Richard DeFore Collection (1,900 large-format 16-inch radio transcription discs), the Charles K. Wolfe Manuscript Collection (60 boxes, unprocessed), the Bill Reichert Collection (19,000 45-rpm discs), and the Alan Mayor Collection of photographic materials (140 linear feet of materials on initial processing).

By 2015 it was becoming increasingly clear to the CPM administration that the situation was untenable. Such growth was tremendously important to the center's mission, and to supporting the university's goal to increase its national and international research profile, but at the same time it was unsustainable and threatened the CPM's institutional resilience. Items were starting to be improperly stored as they awaited processing, access to areas of the storage room and particular parts of the collection was becoming more difficult, and greater amounts of research material was being threatened by the potential for flood, fire, and other perils.

Meetings with the university provost and other top administrators to discuss the growing problem and possible short- and long-term solutions led to on-site evaluations by the university's campus planning and renovation experts beginning in the spring of 2016. Assessments by this team in direct consultation with the CPM director and archivist determined that the ideal solution

would be to maximize and improve the storage facilities and configuration within the existing archival storage room, rather than looking for off-site storage that would present new and unforeseen challenges of security, environmental control, etc.

The determination was made that the fixed shelving and mezzanine structure on the north side of the archival storage room was the source of many of the current problems. Shelving units were often of the improper size and configuration for the materials stored on them. Boxes of valuable materials were being stored temporarily on the floor as they await processing, a problem that not only makes access difficult, but puts those items at risk of loss or damage from flood (particularly as the storage room is partially underground). Lighting was determined to be inadequate both above and underneath the mezzanine. It was also clear to the assessment team that the room's existing fire suppression system would not be effectual in the case of a fire-related incident.

The university's design and construction team advised the demolition and removal of the mezzanine and the fixed storage systems both above and below it on the north side of the storage room, installation of custom-sized compact shelving, and replacement of the existing fluorescent lighting panels with linear LED-lighting running the length of the room and perpendicular to the planned shelving. They opened bidding on the project, which resulted in a design and estimate from Patterson-Pope.

Methods and Standards

The methods and standards underlying this project conform to those established by professional organizations such as the Society of American archivists, the Academy of Certified Archivists, and the Music Library Association. Assessments and decisions about housing items in this varied collection rely on the expertise of the CPM staff (including two certified archivists, a librarian with preservation training, and one of the nation's leading experts on early recorded sound media), under the supervision of the CPM director and in consultation with MTSU's in-house design and architectural teams.

The Center for Popular Music's strategic plan involves aggressive expansion of the collection in previously underrepresented areas, especially Latino music of various kinds and more recent popular genres such as hip-hop. To ensure that the CPM can continue to serve the worlds of scholarship, teaching, and outreach, it is important for the collection to grow in these areas of current interest. Achieving this goal, however, is prohibited by our current storage challenges, which are detailed above. Continued access to the CPM's existing holdings is restricted by improper shelving and storage configurations, which place valuable and often unique items in peril (particularly flood, fire, and earthquake).

The procedures laid out in this proposal are designed to employ the most efficient and stable shelving available for the long-term, sustainable preservation of the CPM's materials, both our current holdings and those we hope to acquire. The Spacesaver compact shelving units in the design and estimate come in various depths with customizable vertical shelf spacing, which has been carefully planned to accommodate a wide variety of sound recording media along with rare books, sheet music, and manuscripts. These units are installed on seismic bases that will protect

the materials in the event of an earthquake. Equally important, removing the existing mezzanine and replacing it with tall shelving units will allow the existing dry-pipe fire suppression system to work as intended, protecting all of the shelved materials (note in the attached disaster plan that the CPM keeps plastic sheeting on top of storage units to be pulled down in the event of a fire that triggers the sprinkler system). Finally, the installation of new lighting and the improved air circulation offered by the new shelving system will ameliorate environmental conditions and allow better access for CPM staff members.

Work Plan

This project will unfold in four main stages over the course of twelve months beginning in October 2018. The plan follows:

Stage 1 (three months)—During this initial stage, CPM staff will work to pack and relocate archival materials, supplies, cabinets, and various furniture from the north side of the archival storage room and any adjacent areas to prepare for the demolition and renovation. Some of the archival material in this area is already boxed in appropriate archival containers as part of its permanent storage. This material includes sheet music, manuscripts, binders volumes, and 45-rpm sound recordings. Compact discs will be boxed in normal storage boxes, leaving them only about three-quarters full to allow room for cushioning material. The rare book collection currently housed on the mezzanine will be boxed, in order, in acid free bankers boxes (sold by Gaylord). They will be packed just half full, with appropriate cushioning such as acid-free tissue paper both above and below the items to keep them from sliding. Careful written documentation of everything being packed in numbered and labeled boxes will be kept by CPM staff during this process.

For security and to ensure the environmental safekeeping of research materials, packed boxes from the archival collection will not leave the CPM. They will be stored temporarily in CPM offices, in available space in the CPM reading room, and in a large hallway area near the back of the CPM. Any furniture and supplies that are not part of the research collection will be stored temporarily in a secure classroom within the Bragg Building.

Stage 2 (two months)—This stage will involve the careful demolition of the existing staircase and mezzanine on the north side of the CPM storage room, and removal of all current shelving units. This work will be done by an MTSU work crew under the supervision of Terri Carlson (Senior Project Manager with MTSU Construction and Renovation). The intent is to remove all of these structures carefully to preserve their integrity, making them available for future use in another part of campus. The work team will remove the existing lighting, setting up temporary lighting for CPM staff and the ongoing renovation project. The final part of Stage 2 will be cleanup of the area to prepare for installation of the new carpet and shelving.

Stage 3 (three months)—This stage will focus on installation of the new compact shelving units and the new lighting. Shelving installation will be undertaken by a crew from Patterson-Pope, with oversight by MTSU project managers Terri Carlton and Shane Stone. This will begin with installation of low-pile carpet (matching what's already installed on the other side of the storage

room), and the tracks necessary for the movable compact shelving system. The shelving units themselves will follow in the configuration laid out in the attached schematic (see Appendix).

An MTSU team of electricians will then install the new lighting fixtures, linear LED lighting running nearly the length of the room and perpendicular to the direction of the shelving units.

Stage 4 (four months)–This final stage will involve the reshelving of the archival materials on the new shelves, along with furniture and supplies, in the CPM storage room. Of course, this will not be a simple replacement, as the new configuration will be totally different and designed to accommodate various formats such as rare books, boxes of sheet music, manuscript boxes, etc. CPM staff, under the supervision of the director and archivist, will thoroughly reorganize the layout of materials to ensure that like items are placed accessibly in the same areas and on the appropriate shelving. This will also involve moving some materials from the south side of the storage room, where this renovation is not taking place. As a final step, collection guides and floor plans will be updated to reflect the new organization of the collection and new location of everything in it.

Project Team

Project Director: Gregory Reish (Director, Center for Popular Music)

- 10% of full-time during the twelve-month length of the project timeline. His responsibilities will include: overseeing project staff, CPM staff, project timeline, work plan, budget, and goals; working with the MTSU Office of Campus Planning to coordinate work schedules for both internal (demolition) and external (installation) work crews; working with Office of Research Services on reports, budget expenditures, and other facets of the project administration.
- Gregory Reish is Professor of Music History at MTSU and Director of the Center for Popular Music. A musicologist, performing musician, and record producer, he has extensive experience working in archives with a wide variety of musical materials, and has been involved in a number of audio preservation projects, and has successfully managed grants and other supervisory responsibilities. He holds the M.A. and Ph.D. in musicology from the University of Georgia.

Archivist: Rachel Morris (Archivist/Coordinator, Center for Popular Music)

- 10% of full-time during the twelve-month length of the project timeline. Her responsibilities will include: overseeing CPM staff in the safe and organized packing of archival materials (manuscripts, sheet music, photographs, video recordings, sound recordings, rare books, and other materials) for temporary removal and storage during the demolition and installation segments of the work plan; overseeing correct installation of new custom-sized shelving units to match the CPM's materials; overseeing the unpacking and relocation of archival materials in newly organized layout once the shelving and lighting installation are complete.
- Rachel Morris is the Archivist and Coordinator of the Center for Popular Music. She is certified by the Academy of Certified Archivists and has extensive experience in the care, restoration, preservation, and processing of archival materials in various formats. She is

also responsible for the CPM's institutional resilience via its disaster preparedness plan and training. She holds the M.A. in Public History (Archival Management track) from Middle Tennessee State University.

Shane Stone (Project Manager, MTSU Office of Campus Planning)

- The campus planning project manager's time on the project will be absorbed into his regular duties. His responsibilities will focus on ensuring that contracted work with Patterson-Pope conforms to university and state regulations, as well as compliance with the Davis-Bacon Act, the Americans with Disabilities Act, and the National Historic Preservation Act.
- Shane Stone has more than twenty years' experience in architectural design and project management. He holds the Bachelor of Science degree in Architecture from Auburn University.

Terri Carlton (Senior Project Manager, MTSU Office of Construction and Renovation)

- The construction and renovation senior project manager's time on the project will be absorbed into her regular duties. Her responsibilities will focus on overseeing the demolition stage of the project, coordinating installation work with Patterson-Pope, and overseeing installation of carpet and lighting by the university construction crew. She will also ensure that contracted work with Patterson-Pope conforms to university and state regulations, as well as compliance with the Davis-Bacon Act, the Americans with Disabilities Act, and the National Historic Preservation Act.
- Terri Carlton has more than twenty years' experience in design and management of construction projects. She holds the Bachelor of Science degree in Interior Design from Middle Tennessee State University.

Other participants in the project include the full-time staff of the Center for Popular Music. Of particular note are the following individuals:

Lindsay Million (Librarian, Center for Popular Music)

- The librarian's time on the project will be absorbed into her regular duties. Her project responsibilities will focus on overseeing the temporary boxing and storage of the CPM's rare book collection, and its proper reshelving following the renovations.
- Lindsay Million is the reference and cataloging librarian for the Center for Popular Music. She holds an MLS degree from Clarion University and has advanced training in book preservation.

Martin Fisher (Manager of Recorded Sound Collections, Center for Popular Music)

- The recording manager's time on the project will be absorbed into his regular duties. His responsibilities will focus on overseeing the temporary boxing and storage of relevant portions of the CPM's sound recording collection (particularly 45-rpm vinyl discs, CDs, and VHS video tapes) and their proper reshelving following the renovations.
- Martin Fisher is one of the nation's leading experts in the preservation and digitization of sound recordings, with particular expertise in pre-1950 audio formats such as lacquer discs and Edison style "wax" cylinders. He holds a Bachelor of Science degree in

Broadcast Communication with a minor in Music from the University of Tennessee at Martin.

Yvonne Elliott (Executive Aide, Center for Popular Music)

- The executive aide's time on the project will be absorbed into her regular duties. Her responsibilities will lie with assisting the project director with budgetary reports and other paperwork, and helping to track the project timeline and work plan.
- Yvonne Elliott hold the AS degree in secretarial science from Chattanooga State Technical Community College.

Project Results and Dissemination

The key outcomes of the project are the proper, sustainable, and resilient storage of significant portions of the Center for Popular Music's archival collection of research materials. The proposed renovations will allow these materials to be stored safely and efficiently, to be better organized, to be more readily accessible by CPM staff to respond quickly and efficaciously to patron requests, and to have more space for the processing of existing and forthcoming acquisitions.

As described above, the CPM's broad mission and scope makes its collections of great value to students, teachers, and researchers in many disciplines of the arts and humanities. The collections support research leading to academic and trade publications in musicology, ethnomusicology, history, cultural studies, art history, and more. Musicians seeking inspiration and solid historical grounding for their current creative work utilize the CPM's collections in various ways. Documentarians use rare images and audio-visual recordings for their projects, and reissue record producers find both rare recordings and historical primary sources for informative booklet notes. Materials from the CPM are used routinely in public exhibits both on and off campus, and are loaned to museums and other institutions. Web exhibits and other digital collections are made available to researchers and the general public worldwide. Moreover, the CPM's collections are utilized on a daily basis for teaching and learning in humanistic and other fields, from public history to audio engineering to graphic design and printing. The CPM is also a teaching laboratory for graduate students in the MTSU public history program, particularly those in the archival management and museum studies concentrations.

In sum, the Center for Popular Music is a unique institution with a long and proud history of accomplishment, working for more than three decades to document, preserve, and present America's musical heritage through a wide variety of means. Its holdings are unmatched and its vital contributions to the humanities are easily demonstrated by its record, and by the breadth of humanistic work rooted in the CPM collections. The NEH, of course, has twice determined that parts of the CPM collection deserved funding for preservation and access grants. The current project, if funded, will allow us to continue this important work, to maintain and continue to grow our collection in a sustainable and resilient fashion that will support the humanities for generations to come.

MTSU Budget Detail for Application to Sustaining Cultural Heritage Collections

	NEH Request	MTSU Cost Share
1. Salaries and Wages		
a. <i>Project Director:</i> Dr. Greg Reish (base salary of (b) (6))--10% of CY		\$ (b) (6)
b. <i>Project Coord.:</i> Rachel Morris (Archivist) (base salary of (b) (6))--10% of CY		\$ (b) (6)
1. Subtotal	\$ -	\$ 16,409
2. Fringe benefits (calculated on effort listed above)		
a. Reish: Full benefits (34.88%)		\$ (b) (6)
b. Morris: Full benefits (34.73%)		\$ (b) (6)
2. Subtotal	\$ -	\$ 5,713
3. Consultant Fees		
3. Subtotal	\$ -	\$ -
4. Travel		
4. Subtotal	\$ -	\$ -
5. Supplies and Materials		
5. Subtotal	\$ -	\$ -
6. Services		
6. Subtotal	\$ -	\$ -
7. Other costs: All estimates in this category include a 10% contingency allowance*		
<i>Furniture, Fixtures, & Equipment:</i>		
Shelving: 83 units of custom-configured Spacesaver high-density storage units with installation	\$ 285,451	
<i>Construction:</i>		
Demolition: Remove existing mezzanine, accompanying shelving, stair, and electrical components	\$ 22,270	
Carpet: Providing and installing of new carpet on the high-density shelving platform	\$ 11,800	
Fire Protection: modification of existing fire protection system to accommodate the removal of mezzanine and installation of high-density storage	\$ 9,812	
Lighting: Installation of new linear lighting to span the entire width of all compact shelving	\$ 20,667	\$ 29,253
7. Subtotal	\$ 350,000	\$ 29,253
8. Total Direct Costs	\$ 350,000	\$ 51,375
<i>Base for indirect calculation</i>	\$ -	\$ 22,122
9. Indirect Costs: 30.8% of modified total direct costs, as negotiated w/DHHS, 05/06/2016 (agreement attached in grants.gov package).	\$ -	\$ 6,814
10. Total Project Costs	\$ 350,000	\$ 58,189
11. Grand Total:		
Amount requested from NEH	\$ 350,000	
Amount of Cost Share from MTSU	\$ 58,189	
Total Project Funding	\$ 408,189	
*Cost estimate attached		

CONSTRUCTION ESTIMATE - 10-12-2017

Media and Entertainment - Center for Popular Music - Collection Storage Expansion

	TOTAL W/FCR	10% Contingency	TOTAL W/ FCR & CONTINGENCY
F, F & E			
Patterson-Pope - Custom-configured Spacesaver high-density storage units. Will occupy the entire north side of the existing storage area. Total of 83 shelving units. Installation included	\$ 261,663.71	\$ 23,787.61	\$ 285,451.32
	\$ -	\$ -	\$ -
CONSTRUCTION	\$ -	\$ -	\$ -
	\$ -	\$ -	\$ -
Demolition	\$ -	\$ -	\$ -
Remove existing mezzanine, accompanying shelving, stair, and electrical components. Salvaging all or any portion of the structure is not included in this cost.	\$ 20,556.48	\$ 1,713.04	\$ 22,269.52
	\$ -	\$ -	\$ -
Carpet	\$ -	\$ -	\$ -
Providing and installing new carpet on the high-density shelving platform.	\$ 10,892.34	\$ 907.70	\$ 11,800.04
	\$ -	\$ -	\$ -
Fire Protection	\$ -	\$ -	\$ -
Modification of existing fire protection system to accommodate removal of mezzanine and installation of high-density storage	\$ 9,057.60	\$ 754.80	\$ 9,812.40
	\$ -	\$ -	\$ -
Lighting	\$ -	\$ -	\$ -
Installation of new linear lighting to span entire width of all compact shelving.	\$ 46,080.00	\$ 3,840.00	\$ 49,920.00
	\$ -	\$ -	\$ -
	\$ -	\$ -	\$ -
SUB-TOTALS:	\$ 348,250.13	\$ 31,003.15	
			TOTAL ESTIMATE: \$ 379,253.28